

Sets in Order

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The Magazine of SQUARE DANCING



THE POSITION IN QUADRILLE.

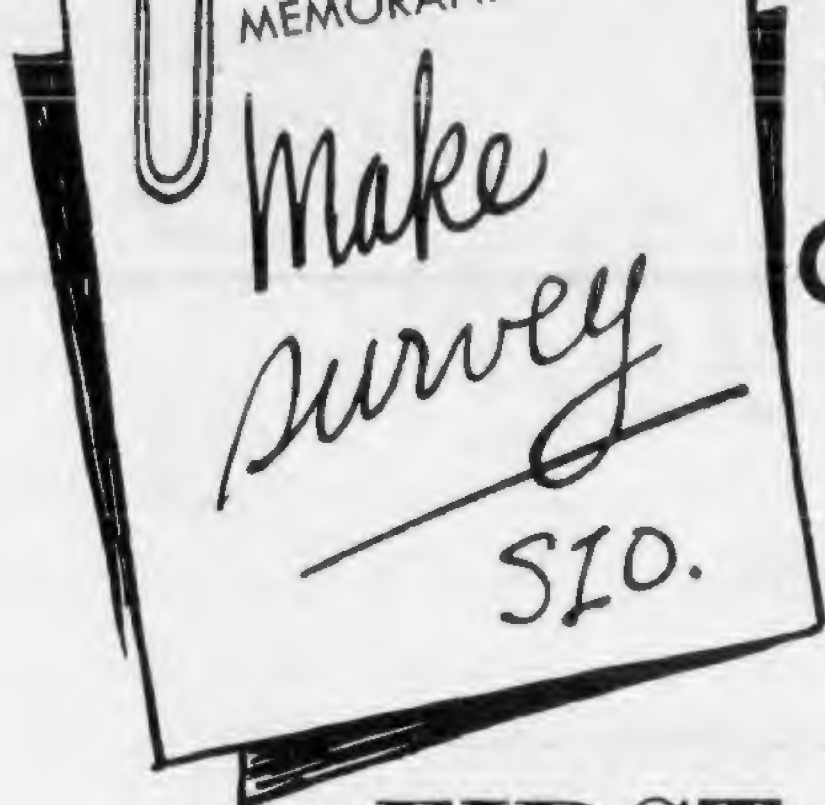
The Good Old Days

AUGUST, 1955

VOL. VII NO. 8



POSITION FOR ROUND DANCING.



**WE WROTE A NOTE TO
OURSELVES... AND HERE'S
THE RESULT...**

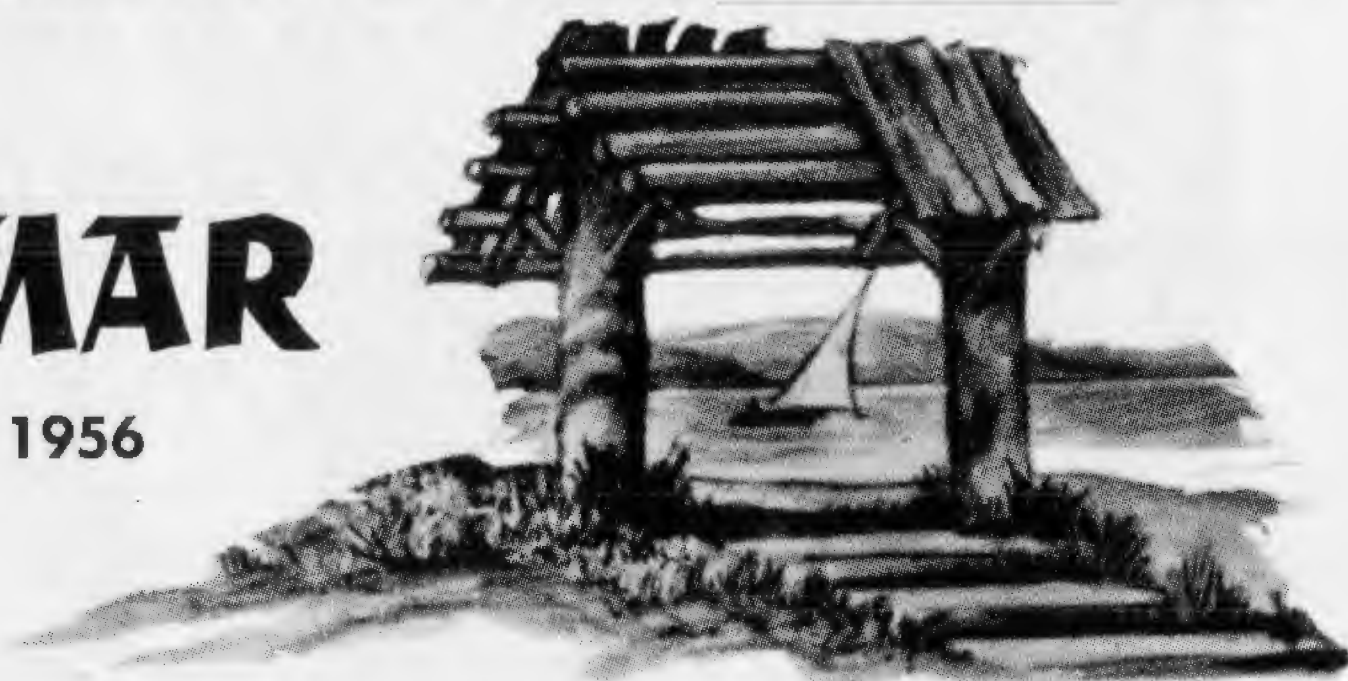
Sets in Order

FIRST WINTER INSTITUTE

at

ASILOMAR

FEBRUARY 12-17, 1956



● Here's the story behind this new venture . . . For some time we have been aware of the fact that there are many people who would like to attend the summer sessions at Asilomar, but are unable to do so. Their businesses are of such a nature so as not to permit vacations during the summer months. Consequently we had many requests for a winter institute and after an extensive survey decided the idea was worth a try.

● SIO Winter Institute at Asilomar will be the same in every detail as the summer sessions . We promise an excellent staff of top callers and instructors, complemented by an interesting, instructive and entertaining program — and the weather, as in all California, is ideal — a place to spend a week away from those below-freezing temperatures.

● Further details will be discussed in forthcoming issues of SIO. Write for new brochure giving all the details and information you need to know. Ready about September 15, 1955.

WRITE FOR DETAILS

Sets in Order

462 North Robertson Blvd.
Los Angeles 48, California

Bob Oggood

A Real "Selling" Job Can Be Done...with



Exhibition Dancing

By Ralph Maxhimer, North Hollywood, Calif.

LET us immediately separate Exhibitions from Demonstrations. Demonstrations by couples, sets, groups or entire clubs have a very definite place in the over-all dance picture as they serve to show how styling, grace, timing and standardization may make the average dance pattern more enjoyable to all participants. In many parts of the country all demonstrations are done at the club level, allowing each and every member to enjoy this mass challenge to symmetry and precision, thereby lending itself to a fine example of cooperation and friendship among dancers. This format eliminates much of the unpleasantness which accompanies solo or selected couple demonstrations.

Exhibition dancing is becoming a specialized field, and too, has a place in our over-all dance picture. The several requisites for Exhibition dancing might be as follows: 1) Adequate dancers, 2) Costuming, 3) Format, 4) Patterns. Let us take them one at a time.

ABOUT THE AUTHOR

Ralph Maxhimer has long been a strong booster of Exhibitions and Demonstrations as a method of bringing the Square and Round Dance picture to more and more who have not yet joined the fun. Early work with the "Wagon Wheel" set in 1947 and '48 was the forerunner of other adult "Show" groups. Ralph's Levis and Laces, a young people's group, has been active since 1950 and has appeared on television; in the Hollywood Bowl; at the National Convention in Oklahoma City; in Phoenix, Arizona; Oakland, California, and at many other big Square Dancing events. Ralph's most recent appearance was with several hundred dancers on the Streets of "Frontierland" at the opening of Disneyland, July 17th. Perhaps you saw it on T.V.

1) ADEQUATE DANCERS: When organizing an Exhibition group outline your ideas as to time and place of rehearsals, necessary costuming, potential schedule of appearances, obligations, etc. Then schedule an audition, mentioning the fact that you are looking for people interested in Exhibition Dancing. At this time emphasize the fact that you are primarily concerned with poise, coordination, rhythm, willingness to work and cooperate as a team rather than any previous experience or knowledge of Exhibition patterns. It might be well to add here and now that Exhibition Dancing is an art form and should encourage only those leaders who have imagination and ideals. Your first audition may attract only a few eager beavers, but you will find that as your work is accepted and your reputation enlarges that the very enviable situation finally occurs when you have many more competitors than you have places for. Then you may become more selective and really begin to accomplish what you set out to do.

2) COSTUMING: Exhibition dancing requires special costuming, which may be divided into two categories—color and design.

a) Color—Every exhibition team should have a minimum of two costume changes. If you are confined to one set, identical colors are all right. Your contrast then must come from the two costume changes. One might be in pastels, the other in vivid, sharp color. One might be in frilly lace, the other in plain cotton. Too, with just one set you may divide the color. Heads one color, Sides another. This allows for greater pattern effect such as identical colors together, or opposite, or at the ends of lines of four, or in the center of lines of four, etc. With one set the men's costumes may match, contrast, complement, harmonize or clash, with their partners, depending upon the

effect you wish to get with that particular routine. Television of course requires special color usage which we will not go into detail about at this time. TV Directors will be most happy to advise for both costume design and color if you have an opportunity to do a TV show. When doing a Round Dance Exhibition with two or more couples try using line formations. Take any good round dance, put four couples in a line and allow the pattern to flow down the length of the hall. At the end of 8 or 16 or 32 measures, or any other music interval which lends itself to a change, try change of direction either by doing a 90 degree turn or a complete reverse of direction. Interpret grapevines, dos-a-dos, stars, etc., to allow a change of partner and at the same time get a different balance of color.

b) Design—Girls' skirts should be at least a full circle and a half, preferably more. Tiered skirts are very desirable, also gores or godets. One piece costumes lend themselves to freer use of arms while still remaining in place most of the time. Nylon seems to be the answer to a maiden's prayer for a material which will require a minimum of doing up each time. My taw Eve has discovered that turning a costume inside out, with the sleeves and bodice down inside the skirt, and clamping a skirt hanger on the waist line is an ideal method for trans-

porting costumes. In this way you save about half the space ordinarily needed for packing in a car or plane.

3) FORMAT: In thinking of format for exhibition dancing, keep uppermost in mind that the material must be something that will further sell square dancing. It is of prime importance that if an exhibition group has an opportunity to perform, they should start with something that can be developed further, from, perhaps, a single pattern. Aim always at what will be acceptable in square dancing generally throughout the United States. The style of dancing in their own area should dictate the format used in exhibitions, so that it is definitely representative of that area.

4) PATTERNS: *The prime pleasure and security of accomplishment must come from creating your own original routines.* An artist must visualize the final result of his imagination and then go to work, piece by piece, adding here, substituting there until the routine becomes a continuous flow of rhythmic pattern. Several means are at your disposal for the development of such patterns. With two or more sets many of the basic dances become exhibition figures. A simple example might be the four in line formation ordinarily used in the Route.

(Continued next page)

The Levis and Laces in some of their many demonstration routines.
A good balance of Rounds—interestingly presented—along with the Square Dance figures always keeps the audience fascinated. Ralph Maxhimer directs this group.



EXHIBITIONS - Continued

With two sets working you immediately have two lines of four couples. For the moment let us number them to show a few of their uses. Ladies 1, 2, 5, 6 and 3, 4, 7, 8

1 2 3 4

5 6 7 8

may each do a four ladies grand chain simultaneously, or ladies 2, 3, 6, 7 may do a grand chain while

ladies 1, 5 and 4, 8 chain across. Another example, the two lines may dos-a-dos as couples, or individually, to form a weathervane which would read 1, 5, 2, 6, 3, 7, 4, 8. Spread this line to arm's length and have ladies 1 and 8 weave the line toward the center. Upon meeting in the center head out at right angles to the original line and form a new line. Have 1 face 5, 2 face 6, 3 face 7, 4 face 8, then duck and dive or grand chain the line.

Many times "Levis and Laces," our Exhibition group of young people, intentionally get into an impossible figure and then work their way back out to something basic, thereby creating a completely new and original figure. Diagonal lines many times lend themselves to a particular hall or stage. *Allow the hall or stage to be used to dictate the type and flow of each exhibition.*

Whenever possible plan a rehearsal in the hall to be used to enable the dancers to establish a better spatial relationship. Attempt to alternate routines so that they will encompass lines, stars, circles, squares, diagonals, parallels, balanced and unbalanced colors, couples, threesomes, foursomes, etc.

Patterns may sometimes be made more attractive by using an accumulative routine. For example, you might start with two or four couples, allow their action to pick up two or four more and so on until your entire group

has been assimilated into the routine. Endings may be developed in a similar manner, i.e., dropping of several couples at a time until the final curtsy pattern is outlined.

Develop patterns at a much retarded tempo until routine is established in the dancer's mind and then gradually increase as needed. Exhibition tempos should lean toward the rapid sharp moving, precise and symmetrical type whenever possible. Waltz Quadrilles and other waltz routines of course are an exception to this rule. Develop precision by allowing the dancers to count the number of beats of music required to execute the desired figure. We many times work up a complete silent hash that takes up a full 3½ minute hoedown recording. The routine starts on the first beat after the introduction, places a command at the beginning of each 8 or 16 measure phrase and stops with the final curtsy on the last beat of the record. This is accomplished by building 8 measures at a time. Add and repeat, until the full record is used up. This type of routine is a tremendous challenge to the dancers and is excellent practice for timing and symmetry and flow.

A final word for exhibition groups might be this: *Don't force your group on festival committees or convention planners or any other show management.* Work hard, develop original styling and precision, attempt to enlarge the scope of good public relations for Square Dancing and above all, allow your group to enjoy working with each other in their goal toward better dancing for everyone. If you have the type of stuff people want to see there will be no problem of getting invitations to appear, but be most careful to make those appearances such that they will exemplify and glorify the finer points of dancing rather than make it appear coarse or uncouth.

FIFTH ANNUAL NATIONAL SQUARE DANCE CONVENTION

Committees are meeting all over San Diego, California, constructing that giant project, the 5th Annual National Square Dance Convention, to take place there on June 22-24, 1956. A bulletin informs us that they are "holding the line" on prices so that the whole wonderful affair will cost only \$1.00 per person per day by pre-registration, or \$1.25 per person per day at the door.

Tid-bits . . . plans are under way for a mammoth banquet (at nominal fees) on Saturday night . . . After parties will be fairly simple and lots of fun . . . Child care will be provided for family groups . . . Arrangements are being made for exciting trips for the kiddies, including one to famous San Diego Zoo.

These plans should fit right in with your family vacation, so put your nickels in the "Convention" Jar beginning Right Now!

STYLE SERIES INTERRUPTIONS

The interrupted promenade or activity when meeting a partner at the end of a right and left grand opens up a vast field of possibilities. Here are two of the simplest—the Grand Do Sa Do and the Once and a Half (Single Elbow).



THE GRAND DO SA DO. At the end of a right and left grand, the call indicates a do sa do right shoulder to right shoulder around partner (A). Then passing right shoulders in the direction of a right and left grand, men traveling CCW on to the next with a do sa do (right shoulders) (B) and so on around with each girl until partner is met (C).



ONCE AND A HALF (SINGLE ELBOW). At the end of a right and left grand, partners meet with a right forearm (1) and go CW all the way around (2). Then each person moving on in the direction of a right and left grand comes to the next person with a left forearm all the way around (3), on to the next with a right (4), on to the next with a left (5), finally meeting their own partner (6) for a promenade or to follow the call.



POWDER YOUR FACE WITH SUNSHINE

By Joe Lewis, Dallas, Texas

Record: J Bar L No. 104.

Head couples forward and back you roam

Promenade across and around to home

Promenade across keeping to the right—then CCW around the outside.

Swing the one you meet,

Face the center of the set

One face two, three face four, move fwd and swing, four couples swinging in a diagonal line across the set. Face the center still lined up by twos.

Outside couples half-sashay,

Across the center box the gnat.

Pass through to a Do-Pas-O,

Like a chicken in the bread pan peckin' out dough

After the couples in the center box the gnat with their opposites they pass through to a Do-Pas-O starting with a left to their originals at this point. Lines are gone, dancing in a square now.

See-saw 'round your own

Swing that corner maid,

Keep that lady, promenade

And smile, smile, smile.

Call twice for heads—fill-in—twice for sides—fill-in.

Fill-In

Allemande left and docey 'round your own

Now single file awhile

Gents back-track 'til you turn her right hand 'round

Allemande left and then a grand ole right and left around

Powder your face with sunshine

Box the gnat and look her in the eye

Swing and promenade her, you wouldn't trade her

And smile, smile, smile.

REGARDING THIS GUY KRONENBERGER — BY BOB OSGOOD

On June 1st, 1955, after working with Sets in Order since 1950 Arnie Kronenberger resigned to accept a position with R. R. Perry & Company, a well known advertising firm in Southern California. Because Arnie and I have been the closest of friends for over eight years and because I have taken great personal pride in his growth in the field of Square Dancing, I was quite *disappointed* to see him leave our Sets in Order family. He will continue to work with our recording company, serve on the Faculty at Asilomar and act in an advisory capacity for the magazine. As far as his other Square Dance activities go, I'd better let him speak for himself:

"Square Dancing and my association with Sets in Order has meant a great deal to me over the past several years. I've been very for-

tunate in the many Square Dance friends I've made and perhaps it sounds strange that I should want to change all this. I suddenly discovered during this last year that I was spending more and more time calling dances and on tours and less and less time at home. Jan and the youngsters hardly knew me any more and I felt some change was about due. I have had a very wonderful position offered to me which requires most all of my time right here around Los Angeles. In accepting this offer I realize that my travels with Square Dancing are over, however I will be calling locally, I hope, for a long time to come."

All of us at Sets in Order, and I'm sure his many friends across the United States and in Canada, wish Arnie the very best of success in his new activity.

Generosity and Winter Sunshine . . .

warm CALICO JEANS JAMBOREE

By Mrs. Vernon Worthen,

St. George, Utah

THE dancers come from far and near to St. George, in Utah's Dixie Land, in February of each year. Here they dance, watch, learn, and feast on friendliness, food, and sunshine.

The occasion is called the Calico-Jeans Square Dance Jamboree and its roots go 'way back to the pioneer Mormon families who square danced all the way across the plains from Nauvoo, Illinois, in 1847. St. George was founded soon after and they have been doing the old dances ever since.

A Mormon bishop, Claire Sterling, is president of the Calico-Jeans Club and all the dancers



Just look at these pretties! Mrs. LaRee Lamoreaux, Chairman of the 1955 Fashion Show admires dresses donated by the J. C. Penney store for gifts to dancers. The man? He's Darwin Gilger, assistant manager of the store.

ers, merchants, and good people of St. George get behind this event to make it a memorably pleasant visit for all who attend. Things start going on Friday night with a Get-Acquainted Dance. On Saturday there is a luncheon, fashion show, workshop, and then the Jamboree.

All the visitors are served lunch in the L.D.S. Recreation Hall after which novelty acts and dances are presented by the club, at the same time showing off the beautiful dresses and shirts made by the members from material purchased from local merchants.

After the fashion show is the workshop where there is a round dance clinic and callers

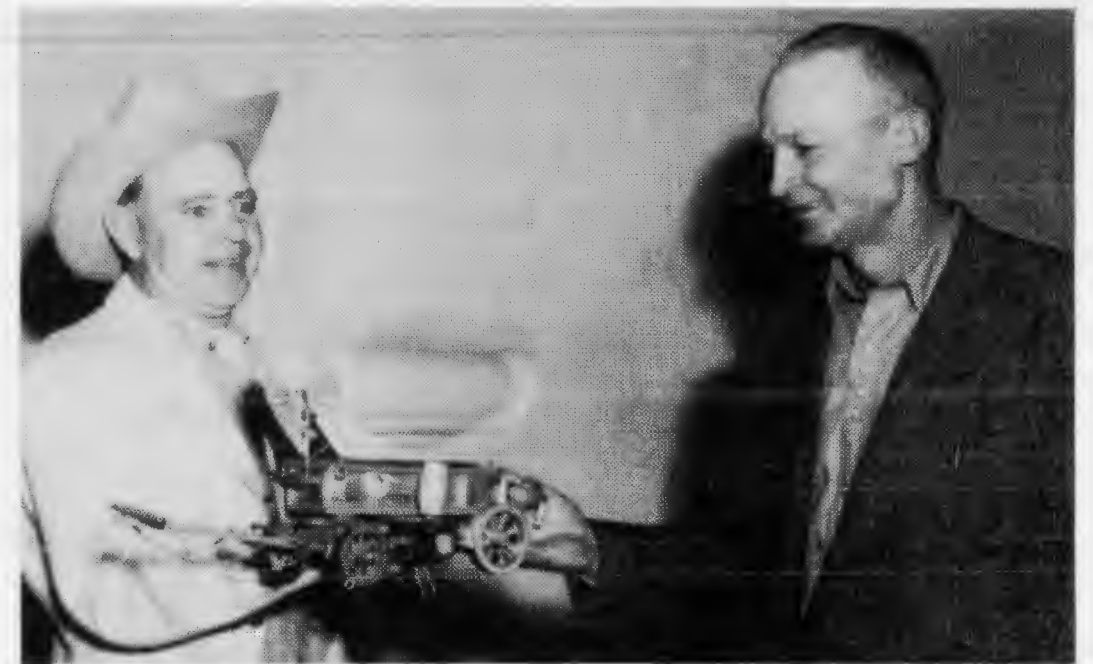
show their favorite squares. At night, last February, 26 callers from four states called their favorite numbers.

Many gifts are given but not as prizes for contests, as no contests are held. These many gifts are given to participants, committees, callers and clubs in appreciation for their help in the event and for various other reasons that



The Mitchells from Spanish Fork, Utah, beaming over some dancing shoes they are receiving from committeeman Alma Truman. They received this as the parents present having the youngest baby—three weeks old.

add spice and fun to the dance. For instance, gifts are given to the eldest couple dancing, to those married the longest, the couple with the youngest baby, those coming from farthest away, etc. Pretty costumes are also rewarded with gifts. Dozens of gifts are handed out for the sheer joy of giving—and all of these come gratis from the merchants of St. George.



Here Dick Hammer of Dick's Cafe gives a lamp made like a covered wagon to committee-man Lorraine Cox. Gifts are given by local merchants in appreciation for bringing this nice event to St. George.

TWO FACED LINE

By Doc Heimbach, Blue Island, Ill.

Record: J Bar L No. 104.

First and third bow and swing

And then go up to the center of the ring

Fall on back, let's have some fun

Split the ring and around just one

In that couple line up four

Forward eight and back once more

Center two pass on thru

A brand new line and a balance too

Center of the new line faces out—ends are facing in.

Balance forward, back again

Center two drop their hands

Go forward, turn the ends about

Line up and balance, ends face out

These lines are at the 1 and 3 spots, the lead couples are in the center of the line facing in.

Balance to and balance fro

Center two it's time to go

Cross-trail to a left Allemande

Original corner.

Meet your partner in a right and left grand

Or go into the fill-in.

Fill-In

Four gents make a left hand star

Once around from where you are

Lady step in behind your date

Star by the left, star all eight

Gents reach back and box the gnat

Do not bow at this point. Just reverse the star direction. Lady behind her gent.

All eight star right after that

Ladies reach back for a left Allemande

And meet your own for a right and left grand

Go in and out around the set

Until you meet your pretty little pet

A barbed wire fence and sandy loam

Promenade 'til you get home.

WANTED: SQUARE DANCE RECORDS AND BOOKS

The Research Library at Sets in Order is looking for old books on Square Dancing and Square Dance music, as well as additions to our collection of Square Dance records. Some day we hope to have as complete a file as pos-

sible in both categories. Any records or books for which you have no further use will be gratefully received for this collection. Duplicates of any items will be turned over to hospitals, Navy Recreation, and for other purposes.

WOMEN on the SQUARE

- *about dresses
and cookies . . .*



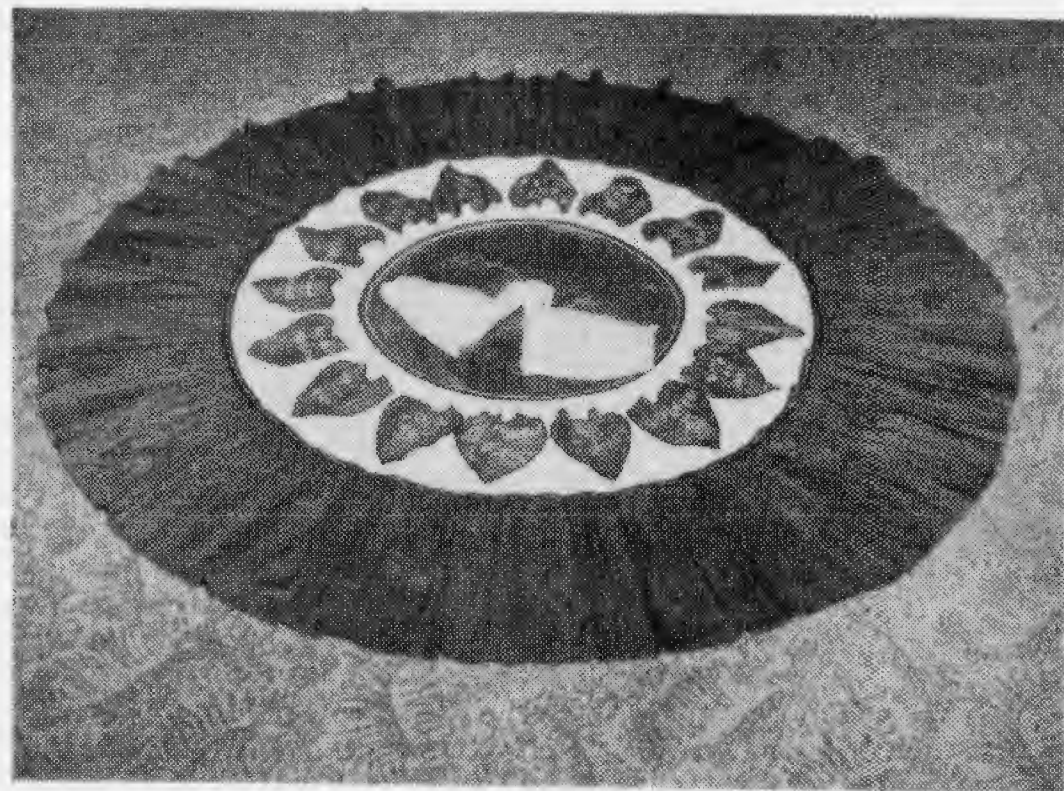
- *autograph dress*

LAURETTA TRUOG of Milwaukee, Wisconsin, models her latest square dance dress. Along the lower tier she has written first names of her square dance friends and outlined them in black. This was a complete surprise to the Calhoun group with whom she dances to Dale Wagner's calling, and caused a furore of fun at the first wearing.

- *heartland dress*

Evelyn Ball of the Heartland Federation in San Diego County has dreamed up a gay dress to tie in with her club affiliation. She has designed this dress of fireman red and white—squaw type—with sixteen red hearts appliqued against the white center tier of the

skirt. Each heart represents a Heartland Federation club; some have the symbol of the club as well as the name embroidered on them. The federation takes its name from the shape of a certain geographical area in eastern San Diego County.



- *yummy cookies*

Refreshment note. We heard about these "white brownies," properly called Congo Squares, from Ruth Garrett of Santa Barbara, California, who obligingly furnishes the recipe.

Ingredients: $2\frac{3}{4}$ cups sifted flour; $2\frac{1}{2}$ tsps. baking powder; $\frac{1}{2}$ tsp. salt; $\frac{3}{8}$ cup shortening; $2\frac{1}{4}$ cups brown sugar (1 pound package); 3 eggs; 1 cup nuts; 1 pkg. Nestle's Semi-Sweet Chocolate Morsels.

Method: Mix and sift flour, baking powder and salt. Melt shortening and add brown sugar. Stir until well mixed. Cool slightly and add eggs one at a time, beating well. Add dry ingredients, then nuts and chocolate. Pour into greased pan about $10\frac{1}{2}$ " x $15\frac{1}{2}$ " x $\frac{3}{4}$ ". Bake at 350 degrees. Time: 25-30 minutes. Yield: 48 squares. When almost cool, cut into 2" squares—and prepare to lick your chops over them.

The SQUARE DANCE PICTURE

Surely one of the nicest square dance week-ends anywhere was that at Catalina Island, off the California coast, when Associated Square Dancers presented their second Catalina Holiday. To the dancing fun were added rides around the island in carriages like the one picture here. Up front you see George Elliott and Ralph Maxhimer with the driver. Second seat, association prez Frank Fittin and his wife, Louise. Third seat, Harriette Blohm, Sparky Adams, Vera Baerg. Fourth seat, Max Wolf and Fenton Jones.

Photo by Gene's Studio



Forward Eight Club of Chula Vista, California, recently hosted San Diego Square Dance Assn. in that city's beautiful Balboa Park, site of the 1956 National Convention. "Down on the Farm" was the theme and you can see from the "farmers" in the picture that the gang really followed through.

Crosbys, Crosbys, Everywhere—and they all square dance! Everybody in this picture is a square dancing Crosby, beginning at left with Jeri and Hunter who hail from Three Rivers, California, but are shown here visiting Hunter's nephews in Sutherland, Nebraska. The nephews, L to R, are Clarence, Jeane, Donald and George Crosby, with their respective wives. Square dancing family, for sure.

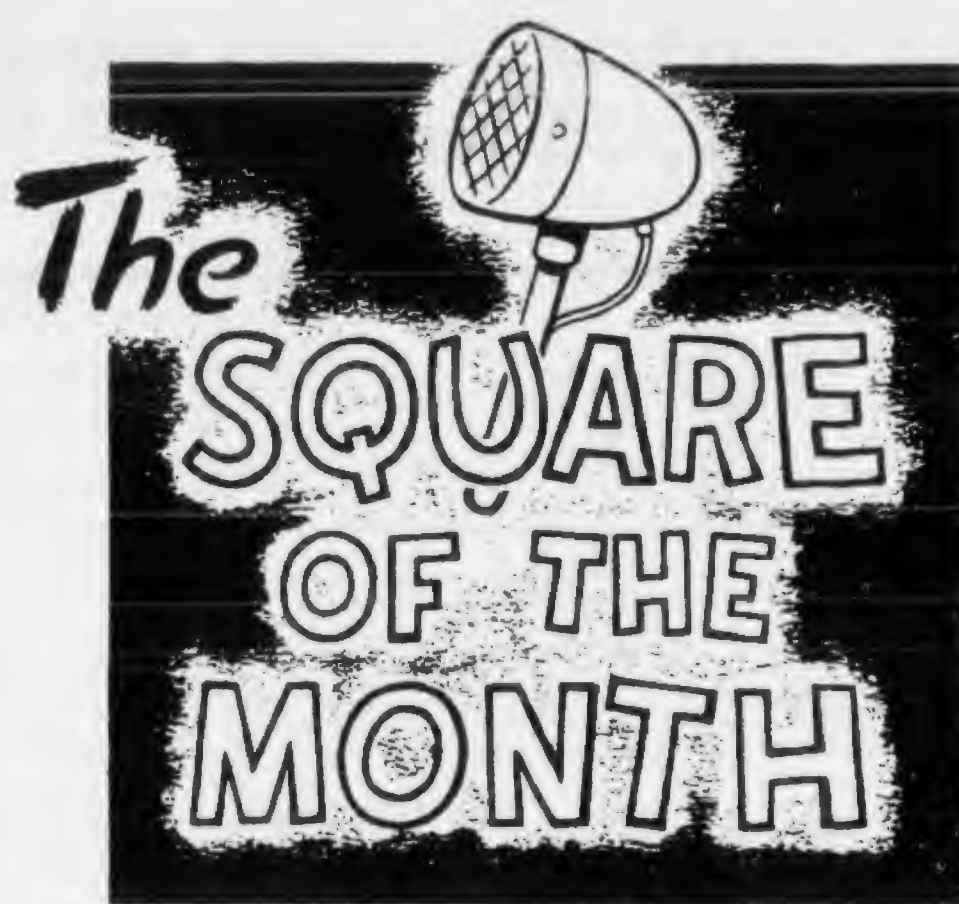




THE DANVILLE STAR

By Homer Blincow, as called by Paul Rice

Ladies to the center, back to the bar
Gents to the center with a right hand star
With the right hands crossed, say how do you do
Back with the left and how are you.
Meet your sweetheart, pass her by
Now swing the next one on the fly
 Original right hand lady thus becomes new partner.
Put 'er in the lead, go single file
Ladies in the lead, it's Indian style.
Gents turn back on the outside track
And make your feet go whickety-whack
You turn your partner with the right hand 'round
Go all the way around
To the corner lady with the left hand 'round
Back to your honey with the right hand 'round
Go all the way 'round, but not too far
Left to the next like an allemande thar.
Swing with the left to a right and left grand
Around the ring, go hand over hand
Meet a new partner over there
And promenade around the square.
 You now have your original corner.



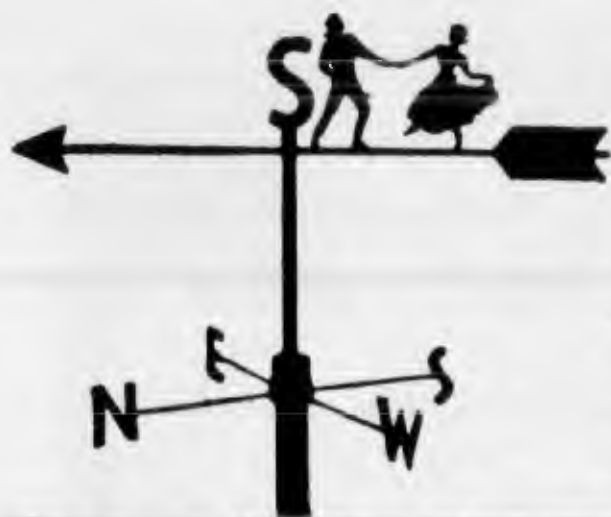
PAUL RICE

IT WAS about 1949 when Paul Rice of Carmel, California, saw the Ace Smith folk dance group at the County Fair, and decided this colorful hobby was a "must" for his wife, Valeta, and himself. They enrolled in a class and enjoyed folk dancing until about 1951. Paul gradually became interested in square dancing, which he also learned from Ace Smith. He began to do some teaching and was invited to join the local Callers' Assn. by the Harry Cullums. At his square dance class at Fort Ord he met Johnny Savage, a young caller stationed there, and the two of them started strictly square dance clubs.

Paul patterned his calling after the style of Ed Gilmore, whom he'd heard while Ed was a member of the Asilomar faculty on the Monterey Peninsula. The fact of the Asilomar sessions being virtually in their backyard whetted the Rices' interest in square dancing even more. They had appeared in one of Ace Smith's "black light" exhibition groups at an early Asilomar.

Right now the Rices are dedicated to promoting square dancing on the Peninsula. They started with 4 couples three years ago and now have several hundred pupils dancing. Paul calls squares; Valeta teaches rounds. Paul keeps beginners' classes going constantly, has an intermediate class, works with teen-agers, and does a perpetual "one night" stand at Fort Ord, where dancer turn-over is terrific.

Paul's regular work is as a Civil Engineer, which job he gave up for square dance calling. His primary interest is to get more people square dancing; he feels it is an answer to the ills of the world.



ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Arkansas

Whoops! It was a good one—the Dudes and Dolls First Annual Square Dance Festival on June 10-11 in Fayetteville. Prez Arch Mills is to be congratulated. The festival opened with dancing Friday evening at the Uark Bowl. A clinic was held Saturday P.M., conducted by Ruth and Jim Brower from Texarkana. The final event was held Saturday night when dancing began with a Grand March. Guest caller was Jim Brower, aided by the following: Richard and Barbara Dick; Gurvis Hogan; Willie Harlan; and M. E. Carolon. Richard Lee Holt and Neil McConnell of the local group were presented in a novelty duet. After the dance, Emil Sonneman served a midnight breakfast of ham, gravy, hash brown potatoes, biscuits, jelly and coffee.

Wisconsin

Martha Clark will act as Chairman of the Wisconsin participation in the 6th International Festival in Chicago on November 6 . . . On June 26 the Leaders' Council of the Square Dance Association of Wisconsin met at Bay Beach Pavillion, Green Bay, followed by the regular association meeting.

Utah

The Bustles and Beaux Club of Provo recently celebrated its fourth birthday. From the humble beginning of 7 couples in 1951, the club has now grown to 95 couples. At the anniversary dance intermission, the history of the club was given. A big birthday cake was cut and served, following which 25 new couples were initiated into the club. Three persons have led to the outstanding success of the Bustles and Beaux: Dr. Ralph Jorgenson, who was the first president and helped with his enthusiasm and willingness; Randy Stephens, the caller, and his charming wife, Beth. The club dances every Saturday night during the winter and on alternate Saturdays during the summer. Rainbow Gardens on Brigham Young University campus is the scene of the summer dancing and visitors are welcomed.

Indiana

New officers of the South Bend Callers' Club who will take office in September are Warren Weaver, president; Ray Black, vice-president; Andy Smithberger, secretary-treasurer. The 5th Annual Festival of the Club saw some 800 dancers on the floor of the Exhibition Building at Playland Park. 14 club members called for squares and contras to the accompaniment of Lola and her Music. Three guest callers, Walter Meier of Des Plaines, Illinois; Carl Gaels of Fort Wayne, and Fred Hladik of Oak Lawn, Ill., added to the dancers' enjoyment.

Missouri

Guy Gentry from Oklahoma City will MC the Sedalia Semi-Annual Festival on October 22nd. Music will be furnished by the Blue Ridge Boys and Sak River Jones Boys, both very popular bands. There will be some 36 callers on the program which will start at 5 P.M. Note the time, particularly.

Central Missouri has had some fine caller-visitors recently, including Fenton (Jonesy) Jones and Bruce Johnson from California; Les Gotcher; Ray Smith and Joe Lewis from Texas, thus giving the home folks a veritable smorgasbord of calling talent.

New York

Another item for your Fall dancing calendars. On Columbus Day, October 12, McBurney YMCA Roof Garden in New York City, with its newly resurfaced floor, will be the site of a Gala Square Dance Festival from 3 P.M. to midnight. Artie Palecek will be the featured caller.

Bill Castner, from California, invaded Long Island for three dates in June. Bill conducted a workshop in which the auditors found him expansive, with split-second timing. The folks found his calling enjoyable and full of challenge.

The present slate of officers of the Long Island Square Dance Callers' Assn. was re-elected. They are Joe Rechter, Bill Kattke, Don Begenau, and Joe Maybrown.

Michigan

Square dance clubs in the Greater Lansing vicinity in co-operation with the Capital Callers' Association recently sponsored a square dance festival at the 119th Armory. This was the first such affair in the area, with all dancers welcome. Callers scheduled were Maria Butler, George Bubolz, Jr., Bob and Sue Copland, Bill Mahensmith, Phyllis Pearson, Harold Rice, Joe Roe, Dan Webster, and Leslie Woolsey.

On June 25, at Northland, there was a Free square dance sponsored by Northland Enterprises as a community project. Lee and Mildred Brennan called to the Bauman Orchestra and Circle Eight Club gave exhibitions.

Texas

Kerrville's Annual Midsummer Square Dance Jamboree, sponsored by the Flying-Do-Si-Do Club, took place on July 2 at Louise Hays Park. General Chairman was John Armstrong and while the event is arranged chiefly for square dancers in Central and Southwest Texas, many dancers from out of that area were made welcome. Some 18 callers were expected, with Armand Taylor's Square Dance Band furnishing the music.

The Panhandle Square Dance Association's Midsummer Jamboree was held at Elwood Park in Amarillo on July 30, with a clinic at 4 P.M. and the Jamboree getting under way at 8:30 P.M. Amarillo summer nights are noted for their coolness, making for fine dancing conditions.

Officers of the Circle 8 Square Dance Club of Brownsville are Chet Husman, Joe Marion, Edyth Nunnely, Guy Stimpson, and Nadine Caldwell. Idea: wouldn't it be fun for every Circle 8 Club in the country to get together for a Big Dance? There must be dozens!

Texarkana's two square dance clubs—Taws and Gents, and Circle Eight (see, there was another one!) have disbanded and re-organized into one combined club under the name of Town and Country Square Dance Club. They meet 1st, 2nd and 4th Saturdays at the Spring Lake Pavilion. Visitors are welcome.

Lew Torrance of Port Arthur, pens a column, "Around the Square," for the local paper and includes all types of square dance news. Would that more newspapers would take kindly to this idea. It would be such a boon to visiting square dancers, as well as to the town folks.

Idaho

The North Idaho Callers' Council will hold its second annual Harvest Hoedown at the Memorial Auditorium in Wallace on October 29. Dancing will start at 8 P.M.

South Carolina

Square dancers to the rescue. The Charleston Promenaders provided 5 couples to dance in the play, "Dark of the Moon" at the Dock Street Theatre, where square dancing was a part of the stage goings-on.

Illinois

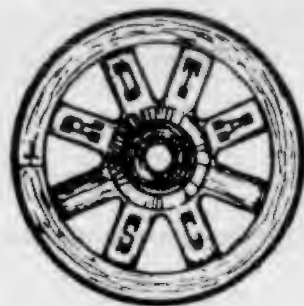
The Chicago Park District and the Chicago Area Callers' Assn. are deep in plans for Chicago's annual do-si-do dance jamboree, the 6th International Festival to be held November 5 at the International Amphitheatre. Walter Roy, who has served in that capacity for the past several years, is again General Chairman of the affair which is planned for a real dance extravaganza. A single big pre-Festival dance also at the Amphitheatre, will be held on the evening of November 4.



Meet the X.I.T. Rangers of Dalhart, Texas. They are the Kenneth Stanleys, Margaret Lamburger, Dick Knight, the Archie Baileys, the X. A. Austins, Dessie Hanburys, the Finnis De Jarnetts, and the Everett Bates'.

Oregon

Another birthday was that of the Boots and Calico Club of Winston, when dancers from Seaside, Medford, Coos Bay were entertained, plus local dancers. Norval Cockeram is club caller and with his wife, Marion, teaches pattern dancing. They were presented with a beautiful cake, made and decorated by a club member. New officers are Ex Messenger, Stanford Buell, Helen Buell, Hubert Alford, and Ted Brinkhan. The club meets 2nd and 4th Saturdays in the Winston Community Bldg., on old U.S. Highway 99. Out of towners may call ORchard 3-8239 for dance info.



This is the Southern California Round Dance Teachers'
choice for the Dance of the Month:
(For General Use by Square Dance Groups)

CALICO MELODY

By Mike Michele of Phoenix, Arizona

Record: Western Jubilee 725—Instrumental.

Position: Open dance, partners facing LOD, inside hands joined.

Footwork: Opposite—directions for M.

Measures

1-2 Walk, Walk; Side/Behind, Side/Brush;

Starting with L foot, two slow walking steps (L, R) in LOD. Face partner retaining hand pos (M's R, L's L). Grapevine left—step to side on L, step behind L with R, step to side on L and brush R toe.

3-4 Cross, Two; Side/Behind, Side/Tap;

Retaining hand pos (M's R, L's L). Partners exchange pos, M crossing over twd wall with two slow steps (R, L), pivot $\frac{1}{2}$ R face turn on second step (L) to face center of room while lady crosses over twd center with two steps, (L, R), pivot $\frac{1}{2}$ L face turn under her own L and M's right arm on second step (R). Facing partner, retaining hand pos grapevine right in LOD, step to side on R, step behind with L, step to side on R, and tap L toe.

5-8 With inside hands joined, repeat meas 1-4 in RLOD (M crosses to face wall lady crosses to face center of room).

9-10 Side/Close, Side/Touch; Side/Close, Side/Touch;

Partners facing, palms of hands touching, (fan pos), M back to center. Step L to side in LOD, close R to L, step L to side, touch R to L, keeping weight on L; repeat in RLOD. Step R to side, close L to R, step R to side, touch L to R, keeping weight on R foot—join inside hands to face LOD.

11-12 Walk, Walk; Pivot, Pivot;

Starting with L foot, two slow walking steps (L, R), face partner and pivot on L foot twds partner, then R foot to make an individual complete turn (M turn R face, W turns L face) to face partner again in fan pos with palms touching.

13-14 Repeat meas 9-10. On the last touch assume closed pos.

15-16 Two Step; Two Step;

Two turning two-steps starting on L, making one complete CW turn, and traveling CCW in LOD. Open to original starting pos. Repeat complete dance four more times.

NOTE: At the end of the last change, do two turning two-steps opening out on the last beat for a slight bow (Man's R hand, Woman's L hand) balancing back with gent's R foot fwd, lady's L foot fwd—End with man's back to center of hall.



THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

AUGUST, 1955

The Workshop is designed to present some of the flow of new material which comes over the desks of Sets in Order. We appreciate your contributions of both square and round dances, so when you are inspired, send 'em along, with plenty of explanation or directions.

SURBURBAN PEEK

By Ange Dalessio, Cleveland, Ohio

Intro—Break—Closer

Everybody smile—everybody laugh
Now all join hands and circle left
All whirl away with a half sashay
Circle left the same old way
Now all eight star with the old left hand
Move that star around the land
Gents reach back with your right hand
Now pull em thru with hi ya gal
Then dance right into a right and left grand
Pass each one with a great big smile
Meet your own and balance a while
Then promenade home—go about a mile
Figure
First and third go up the center and back to the ring
Forward again and the opposite swing
Break that swing and face the sides
It's around that couple and take a peek
Back to the center and swing your sweet
Now face the side and circle four just half around
Dive on thru and swing your opposite round and round
Put her on the right and circle four in the middle of the floor
Now break it all up with a Do-Paso
Side couples separate all around the outside go
While center four are doing a Do-Paso, the side couples separate and go all around the outside back to home.
Center four back to your own like an allemande thar
Back up boys to your home state
Shoot that star with a full turn around
And it's all four corners with the right hand round
Partners left go all the way around
To the right hand lady for a wagon wheel
It's a wagon wheel and give her a whirl
Now catch her by the left for a Do-Paso
Corner by the right and there you are
Go back to your own and four gents star across the square
To the opposite girl for a Do-Paso
Walk right around on your heel and toe
Back to your own like an allemande thar
Gents back up like an old street car
Shoot that star and there's your own
Give her a wihrl and promenade home
Use Break—Repeat for side couples—Closer.

POP STOPPER

By Dr. Wm. S. Louthan

Allemande left and hold your hat
Partner right and you box the gnat
Pull her by and STOP POP
Turn right back with a left hand 'round
Same lady
To your corner lady with a right hand round
Partner left but not too far
The gents back up in a right hand star
Now blow your top
Turn where you are
Everybody reel, Reverse that star
Gents back up in a wrong way thar
Now throw in the clutch and don't be late
Gonna meet your honey with a catch all eight (8)
With a right hand halfway round, back with a left go all the way round
Promenade the corner when she comes down

SMOOTH SAILING WALTZ

Originated by Vern & Ruth Smith
Dearborn, Michigan

Record: La Golondrina, Mercury No. 70516.

Position: Open facing LOD inside hands joined.

Footwork: Opposite, M starting L.

Measures

Pattern

1-4 Waltz Out, Waltz In, Two Individual Waltz Turns

Two progressive waltz steps in LOD starting M's L; then M making a L face turn, W R, they take two waltz steps turning once individually.

5-8 Repeat measures 1-4 ending in closed dance position M's back to COH.

9-12 Balance, Turn, Waltz, Waltz

Balance forward and back, make $\frac{1}{4}$ L face turn; two left face waltzes end man back to COH.

13-16 Repeat measures 9-12 ending in open position facing LOD inside hands joined.

17-20 Waltz, Reverse Turn, Step Close, Step Point

Take one progressive waltz step in LOD, take a reverse waltz turn (M turning R, W L) step L close R, step L and point R. (You are now facing RLOD) join inside hands.

21-24 Repeat measures 17-20 in RLOD, ending in a side car position with a step touch (measure 24), W's L hip adjacent to M's L hip, man facing RLOD.

25-28 Four Twinkle Steps

Left over Right for men. Right behind left for women.

29-32 Waltz, Waltz, Waltz, and Twirl

In closed dance position take three right face waltz steps and twirl the girl.

Ending: Do the dance twice on the third time from the twinkle steps go into six slow pivot steps and twirl the girl three times and bow.

BACKYARD SHUFFLE

By Dell Lake, Long Beach, Calif.

Now the first and third with a bow and swing
Go up to the center and back to the ring
Then trail thru go 'round just one
Stand four in line we'll have some fun
Forward eight and back with you
Now the center four trail thru
Split that couple go 'round just one
Stand four in line we're still not done
Forward eight and back like that
Now box the Gnat and then step back
Go forward eight and back in the night
Now the center four star by the right
Go once around your doing grand
Meet your corner for a left Allemande
Partner right go right and left grand
Meet that new gal and all promenade
Promenade and don't slow down
Now one and three wheel around
Do a right and left thru with the couple you
found
Now chain those girls across the set
And promenade home with your own little pet
Repeat for sides.

TORRANCE TWISTER

By George Perry, Torrance, Calif.

Honor your partner and corners all
Join up hands and circle that hall
Allemande left with your left hand
Here we go with a right and left grand
It's a right and left until you meet
Then promenade eight on down the street
Promenade—this great big mister
Let's get set for the Torrance Twister
First and third stand back to back
Two and four box the gnat
Two gents swing—left elbow swing
Now his Taw with a pidgeon wing
Two gents swing—one more time
And now your own, you're doing fine
Allemande left, you're still not through
Head two couples pass thru
Two gents swing—left elbow swing
And now his Squaw with a turkey wing
Two gents swing and don't be slow
And now your own on heel and toe
Allemande left and what do you do
Head two couples pass thru
Two gents swing—left elbow swing
And now his Taw with the same old thing
Two gents swing on heel and toe
And now your own and don't be slow
A left to the corner and pull her by
Box the gnat with the next corner girl
It's a right and left grand go around the world
On your heel and on your toe
Meet this girl and on you go
Box the flea with the next in line
The gents star right, you're doing fine
It's all the way around to the same old girl like
a left allemande
Then here we go with a right and left grand
Meet original partner.

RAMBLIN' REUBEN

(Mixer)

Originated by Bill and Elsie Taylor,
North Hollywood, Calif.

Position: Open dance.

Music: Ramblin' Reuben—Windsor #7624.

Start: Outside feet—directions for gent—opposite
throughout.

Measures

Figure

- 1-4 Walk, 2; 3, Tap; Back, 2; 3, Tap;**
Starting L walk 3 steps LOD and tap R toe to floor sharply; starting R walk 3 steps backward RLOD, pivoting on last step to face partner and tap L toe to floor, both hands are joined, gent's back to center.
- 5-8 Slide, 2; 3, Dip; Slide, 2; 3, Dip;**
Move to gent's L in LOD three slide steps, dip on L while tapping R toe across behind L; moving to gent's R in RLOD 3 slide steps, dip by flexing R knee and tap L toe across behind the R.
- 9-12 Away, 2; 3—Tap; To the Right, 2; 3—Tap;**
Back away from each other three steps and tap R toe to floor; both moving to right (lady forward and gent back) gent progresses to next lady RLOD, both turn to face LOD on third step and link arms in escort pos.
- 13-16 Walk, Two; Pivot, Heel; Walk, Two; Face, Heel;**
Walk three steps LOD turning $\frac{1}{2}$ on third step (toward each other) to face RLOD changing linked arms and strike R heel to the floor sharply. Start R, walk 3 steps RLOD turning to face partner on third step, strike L heel to floor.
- 17-20 Two Step; Two Step; Two Step; Stamp/Stamp, Stamp;**
Gent turning L and lady turning R, make a small circle in three two-steps to end facing with hands on hips; stamp sharply three times (gent R-L-R lady L-R-L); take closed pos.
- 21-24 Two Step Turn; Two Step Turn; Twirl/Two, Three; Stomp/Stomp, Stomp;**
In closed pos make one complete R face turn in two two-steps, progressing LOD; gent takes three steps (fast) in LOD while he twirls the lady under joined hands (she steps R-L-R) end both facing LOD and stamp three times in place. Take open pos ready to start figure.
Repeat entire dance a total of five times.

Note: Ramblin' Reuben is intended to be danced in a slow, but gay and bouncy style. The rhythm encourages country or corny styling and such should be encouraged. There are six distinct phrases each with a four bar sequence, for children or one night stands, the teacher may select any three of these, to make a shorter dance, or even any two and the sequence will work just the same.

RAGTIME TWO STEP

Original Dance By Marge & Clem Marcoe,
Tucson, Arizona

Record: "Ragtime Melody" Decca 27876.

Position: Facing: Both hands joined, M back to center.

Footwork: Opposite footwork throughout. Steps described are for the M.

Measures

PART A

1-2 Two-Step Left; Two-Step Right;

Starting M's L foot take one two-step to L in LOD; take one two-step right in RLOD.

3-6 Side, Behind; Side, Tap; Cross, Two; Pivot, Tap;

Partners facing and progressing in LOD, man does a grapevine to his left, Step side on L, cross R behind L, step side L, touch R beside L. M releases W's R hand from his L but retains her L in his R. Partners exchange pos., M crossing over toward wall with three steps, R-L-R, pivot 1/2 R face turn on third step (R foot) to face and tap L toe to floor beside R, while woman crosses over toward center with three steps L-R-L, pivot 1/2 L face turn under her own L and M's R arm on third step (L foot) and tap R toe to floor beside L. Join both hands.

7-8 Two-Step Left; Two-Step Right;

Starting M's L foot take one two-step to L in RLOD; take one two-step right in LOD.

9-12 Side, Behind; Side, Tap; Cross, Two; Pivot, Tap;

Repeat action of measures 3-6 progressing in RLOD; M crossing over toward COH. End in closed dance pos.

13-16 Two-Step; Two-Step; Two-Step; Two-Step;

Starting on M's L foot partners take four two-steps making two complete CW turns while progressing CCW in LOD around room. End in open dance pos.

PART B

17-20 Two-Step Away; Two-Step Away; Step, Brush; Brush; Brush;

Starting on M's L foot take two two-steps diagonally away from each other; Step on L foot swing R foot fwd brushing floor; swing R foot bwd at L side of L foot brushing floor, swing R foot fwd and over to R side brushing floor.

21-24 Two-Step Together; Two-Step Together: Step, Brush; Brush, Brush;

Repeat action of measures 17-18. Starting on M's R foot progressing diagonally together join inside hands. Repeat measures 19-20 starting on R foot. Face partner, join both hands.

25-28 Side, Behind; Side, Tap; Side, Behind; Side, Tap;

Grapevine, step to M's L side in LOD, on L foot, step R foot across in back of L; step to L side on L, Tap R foot beside L. Repeat starting on M's R foot progressing in RLOD.

29-32 Two-Step; Two-Step; Twirl; Twirl;

RAGTIME TWO STEP (Continued)

Starting on M's L foot partners take two two-steps making one complete CW turn progressing CCW in LOD; W makes one complete R face twirl under her own R and the M's L arm with four steps, R-L-R-L, while M takes four walking steps L-R-L-R.

Tag

Repeat measures 1-6 of Part A and bow. Sequence: A-B-A-B-A-B-Tag.

BANJO SQUARE

By A/IC Donald Ferguson,
Offutt Air Force Base, Nebraska

Music: Hey, Mister Banjo.

1—Opener

Allemande left your corner, do-sa-do your own,
Gents to the center with a right hand star, around
that ring you roam,

Sashay 'round your corner girl, right back home
and swing and whirl,

Swing your gal from Tennessee to that Banjo
Melody

2—Figure

1st and 3d go forward and back, the sides you
R & L thru,

Sides to the left and circle up half and then
here's what you do

Dive right thru, pass right thru, swing the one
in front of you

Dive thru arch made by inside couples, pass
right shoulders in middle of ring, swing the
one facing you. Note: arching couples will
dishrag turn so that they are in their original
position as in Ends turn In.

Swing that pretty gal around, and she'll swing
with you

Ending figure with head gents with original
RH lady, and side gents with original corner.

3—Figure

2d and 4th go forward and back, the heads you
R & L thru,

Heads to the left and circle up half and then
here's what you do,

Dive right thru, pass right thru, swing the one
in front of you

Swing that pretty gal around, and she'll swing
with you

Ending figure with original opposite.

4—Break

Allemande left and the ladies star, the gents
will promenade,

Allemande left and the gents will star, the ladies
promenade,

Allemande left with a left hand whirl, prom-
enade home with your pretty little girl,

Promenade just you and me to that Banjo Melody

5—Figure

Repeat #2 ending figure with head gents and
original corners, side gents with original RH
ladies.

6—Figure

Repeat #3 ending figure with original partner.

7—Repeat #4.

8—Repeat #1 for Closer.

ANOTHER STAR

By Art Carty, Birmingham, Mich.

A.

All 8 balance and swing
Up to the center and back to the ring
Right and left eight and don't be slow
Turn your girls and here we go
#3 and #4 (4 couples rt. and lft. across set)
Right and left home in the usual way
Now one and three a half sashay
Forward up and back that way
Forward again and box the gnat
Right and left through the other way back
Pass through and have some fun
Split the ring and around just one

B.

Now pass through to a left hand swing
Heads star right in the center of the ring
Once and a half in the center of the town
And pick up your corner as you come round
Spread the star across the land
The rim ducks under to a left allemande
And come right back go right and left grand

The two head ladies in the star, do the usual man's part of Allemande left and Grand rt. and left. The two side men do the usual ladies part of an Allemande left Grand rt. and left. Ladies Allemande ladies, men Allemande men, and start a right and left Grand with their original corner.

Note: Many other approaches can be made in place of "A". The figure starts at "B"

It's right and left go around the ring
Meet your new girl and give her a swing
Then Allemande left the corner maid
Come back one and promenade

Repeat once for heads. Twice for sides.

LET THE SUNSHINE IN

By Heber Shoemaker, Seattle, Wash.

Record: "Let The Sunshine In," Aqua #501

Opener:

All join hands and form a ring and circle to the left
Go once around the circle, and then you all get set
To walk around the corner gal, go back and swing your own
Swing your pretty girl up and down and don't you wear a frown
And then you allemande left, around the ring you go
It's a grand old right and a grand old left, and a little bit of heel and toe
And then you prom-en-ade, and wear a great big grin
Just open up your heart and Let The Sunshine In
Figure:
Head two couple forward, turn the opposite a right hand round
Turn your partner by the left, corners right as you come down
Partners left and hang on tight, you make the allemande thar
Shoot it boys, a full turn around, gents star right across the town
And then you allemande left, around the ring you go

LET THE SUNSHINE IN (Continued)

It's a grand old right and a grand old left, and a little bit of heel and toe
And then you prom-en-ade, and wear a great big grin

Just open up your heart and Let The Sunshine In
Repeat figure with head couples working again. Use the Opener for the Break and Closer.

Sequence: Opener, figure twice with head couples, break, figure twice with side couples, closer.

THE GRAND MARCH QUADRILLE

By H. Clyde Krenerick, Avon Park, Fla.

Music: Clayton's Grand March, R.C.A. Victor, Record 35782.

Prompter's Calls:

1—Grand Circle Balance

During the introduction in the music, partners face each other and join right hands. With the first four steps of the march they circle half way around and form a circle of eight with ladies facing in and gents out. All balance, two steps forward four steps backward and two steps forward. Break hands with partner and turn half around and balance the circle again. Repeat the turn and balance. When partners meet with right hands, make complete circle (eight steps) and promenade (march) home.

2—Heads To The Right With a Half-Sashay

3—Four Hands Three Quarters Round and Ladies Spread Out Wide

Head ladies face side ladies and gent faces gent. Three quarters round brings ladies in center of set where they break hands and take four steps backward, form—a line of four. (Movements 2 and 3 take 16 steps.)

4—Grand March

Forward and back eight (8 steps). Forward again and pass right through (8 steps). Gents break hands and walk around their lady, three quarters turn taking six steps. Ladies turn, as a pivot, with six steps in place. Mark time, two steps, and form line of four. Repeat march until four lines of four have been formed. (Back to position in 3.)

5—Promenade Home

6—Sides To The Right With a Half Sashay

Repeat 2, 3, 4 and 5.

7—Right Hand To Partner and Grand Circle Balance

8—Partners Turn and Merry-Go-Round

This time when partners meet and take the right hand turn, the gents step to the center and form a left hand star. Gents take eight short steps backward and the ladies eight steps forward, CW. Gents break in the center and turn half around (4 steps). Ladies back eight steps and gents forward eight steps. Repeat. The second time the ladies break they turn completely around and take their partner's right arm with their left hand.

9—Grand Circle March

March twice around the circle or until the music fades away. CCW.



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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Again I must write you how much we all appreciated that exceptionally nice article about the Silver Spurs in your (May) Sets in Order. It was truly a honey . . . The nicest thing came of it which I believe you should know. The United States Information Agency wrote me asking for stories and pictures of the Silver Spurs to be put in a Youth Packet to be sent 77 foreign countries. They are doing this with all youth recreation groups. It was your article that did it . . .

Edwin S. "Red" Henderson
Spokane, Wash.

Dear Editor:

We need help and instinctively turn to Sets in Order for it. Your magazine has been such help to struggling dancers in a town that is hard to convince.

Roy and Opal Pugh
The Dalles, Ore.

Dear Editor:

I find the book very helpful in my teaching and calling but would like to see more space devoted to just what type of dances beginners should learn. What about going back a good few years and repeating some of the old favorites?

Mort Fromson
Winnipeg, Man., Canada

(Editor's Note: Check back issues ('way back) of Sets in Order for some of these old favorites. Also, the Easy Key System of teaching beginners is invaluable. Address on request.)

(Continued on page 20)

IN THE GOOD OLD SUMMER TIME

DANCE TO THE CALLING OF ARNIE KRONENBERGER

You can have the best caller for your party, no matter where you live. Sets in Order brings you Arnie Kronenberger on their famous label. In person he'd cost you plenty — Why, in Kentucky, just last week, he made \$200,000.00 (All in gen-u-ine Confederate grey backs, suh!)



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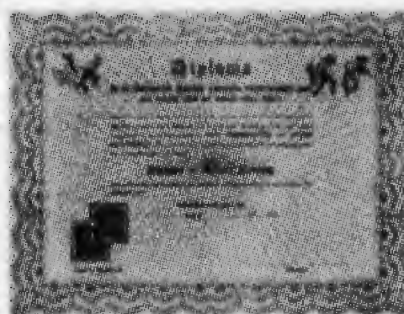
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LETTERS - Continued

Dear Editor:

About a year ago I wrote to you about a trip we took to Sydney, Australia, and of the enthusiastic square dancing friends we had met "down under." This year in March, we went back to visit all of those wonderful friends and found them all still very enthusiastic square dancers. They really rolled out the red carpets for us and we all danced practically every night of the 12 nights we were there, and many afternoons, too . . .

They are all very happy with the round dances that we are able to take to them and try to learn as many as they can while we are there, so we had some real "jam sessions."

Sets in Order helps them a great deal and is very much appreciated by all who receive it.

Durward and Verona Lockett
San Bruno, Calif.

Dear Editor:

I want to express my thanks to (all) who put out such a wonderful square dance magazine. I've been dancing and calling for over 30 years, have all books on dancing I can buy, and you still come up each month with more new and wonderful square dances. Your magazine tops them all by far, and I just couldn't be without it. I'll soon rotate to civilization but where I am stationed at now there isn't even a hog to call. I can hardly wait to hear the fiddle tune up once again.

M/Sgt. Rollen Bates
A.P.O., San Francisco, Calif.

Dear Editor:

As far as square dancing in our area is concerned we have our Wagon Wheelers Club meetings each week and at the beginning of March we celebrated our third anniversary with a party. Although like all clubs of whatever descriptions, members drop out owing to removal from the district, the demands of National Service and various other reasons, we have had over forty new people at our meetings since . . . last September.

Within the last two or three weeks one of our boys, who has learnt to be a caller, has started his own Club in an adjoining area and we are hoping that he will bring more converts to the enjoyment of square dancing.

Leslie G. Newman-Bird
Pinner, Middlesex, England

Dear Editor:

Saw your paragraph about the "Show Boat" and its call here on July 12th. Am looking forward to this occasion, not only because it is their 6th and final Cruise; and hence we may never see some of the folks again, but also because it will draw together a lot of us in this district who have wound up their Club activities for the season and otherwise wouldn't see one another again . . . till maybe around October.

Tony Motherwell
Chemainus, B. C., Canada

AIR FORCE CALLER

A/2C Andy Kleitsch is stationed with the Air Force in Biloxi, Mississippi, and calling for local civic organizations when his military duties allow him to. He was recently written up in the Airforce paper and described as "a pepper-pot type fellow with a sparkling rhythm in his voice." Andy started into square dancing by working with his calling father, also Andy, of Cleves, Ohio, on a square dance TV show. In civilian life, Andy was a washing machine mechanic by day and a caller at night. Now he teaches an electronics course during the day and calls every night that he can.

DO'S AND DONT'S FOR YOUR DANCING DEPARTMENT

By the Alumbaughs, Arcadia, Calif.

DO — Forget about business, financial, social and family cares (even taxes) and concentrate on enjoying the dance . . .

DON'T—Fail to be friendly and sociable with everyone; a neighborly attitude will make you more popular than perfect dancing . . .

DO—Form your square promptly, and welcome anyone who joins the set . . .

DON'T—Ever walk away from a set because some of its members may not be the best dancers in the state. Help them along.

MRS. FRANCES LAWRENCE

Best-known for her work in organizing teenage square dance groups, notably the Houston Honeys, Mrs. Frances Lawrence of Houston, Texas, passed away on June 28. She was one of the first to originate the "black light" square, designed costumes as well as dance routines. Mrs. Lawrence was an employee of Houston City Recreation Department for 17 years and made a fine contribution to the dance activity.

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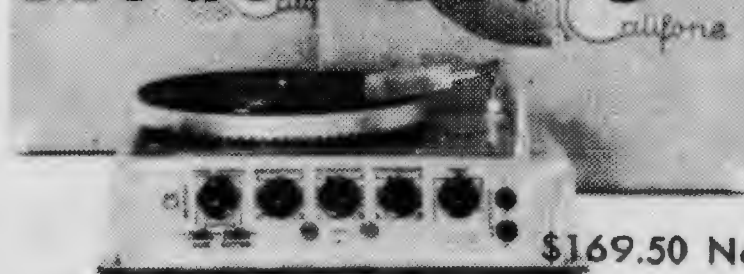
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CAN YOU FIGURE THESE?

Dust off your high school French and see if you can tell the names of these dances. Answers below.

Le Viajante Ark	Mari et femme autour
Le choix de maitre	d'une
de dance	Trois dames enchainit
Le petit fourneaux	Une fille a l'ancienne
rouge	mode

Catch? This was used as a "teaser" at a club dance recently, and June Hyatt of Kansas shares it with us.

Answers to Can You Figure These?

Old Fashioned Girl	Little Red Caboose
Three Ladies' Chain	Caller's Choice
Couple Around One	Arkansas Traveller

SQUARE DANCE QUOTES FROM THE PRESS

(Excerpts from, "The Square Dance in Singapore," by John C. Kimball, L.A. Times—March 24, 1955.)

"One of the mysteries of the East is how the American square dance found its way into the famous Raffles Hotel in Singapore.

"It is no small shock . . . to find the air rent with fiddling and stomping. The first impression is that the Texas Navy just landed, but closer inspection reveals not only a complete

absence of Texans but of any species of genus Americanus.

"Calling the steps at the microphone is a bearded Sikh dressed in blue jeans, checked shirt, red bandana and a peach colored turban to top it off . . .

"His voice has a singsong quality not heard on the farm down in Iowa, but he is nonetheless skillful in leading the dancers through the most intricate maneuvers.

"On the dance floor is as crazy a mixed-up group of kids as ever jimmy-cracked a corn. Indians, Chinese, Malaysians, Siamese, Scots, English, Dutch and what have you—all dancing with a spirit that would raise the roof on any barn in the United States . . .

"While there may be some doubts as to the maturity of our culture, there can be no doubt of its dynamism and influence. The reason is obvious; the culture of no other country so completely expresses the rhythms and tempos of modern, industrial living — a way of life which Americans have achieved and for which the rest of the world, consciously or not, is desperately striving.

"Properly exploited, this is no mean weapon in the war of opinion being waged in Asia."

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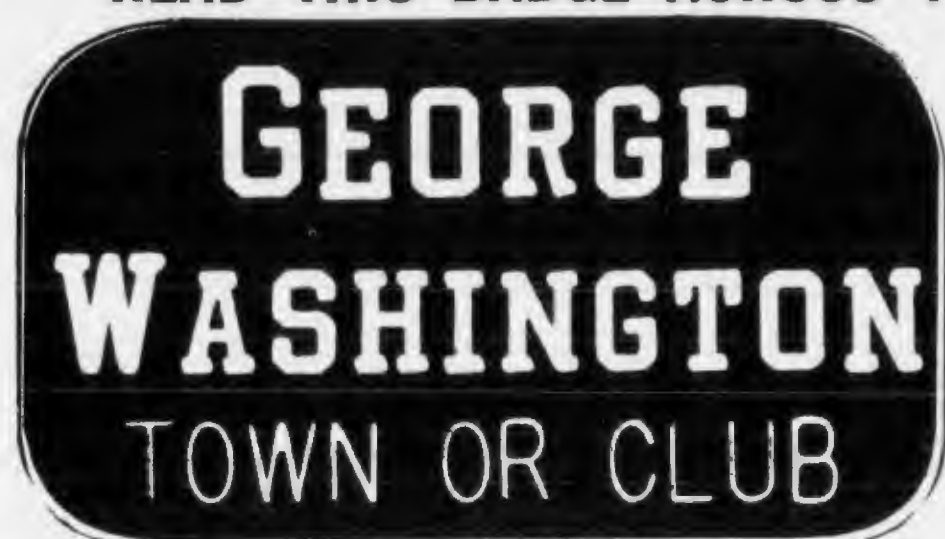
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AGAIN — A MENTAL LIFT

Another instance of square dancing and its practical use in mental therapy comes to notice in a letter from Vocational Rehabilitation and Recreation at Wisconsin Neurological Foundation in Madison, Wisc. Caller Roger Drouin conducts a square dance for patients there regularly and this is what Mr. Tziolas says:

"What does square dancing do to the patient? It revives his spirit, it takes his mind off himself, it stirs him up in the right direction,

it makes him move or attempt to move his limbs in his effort to keep time with the dancers and gives him much to talk about during his leisure moments. He is thrilled to hear that one of the constant participants, a young, vivacious mother . . . is 'tripping the light fantastic' with grace and agility. It kindles a spark of hope that goes a long way to maintain morale at a high level. I don't know! There is something in singing and dancing that has contributed more to recovery than medical history records!"

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WE HAD to do some REVISING!

**So here are our latest releases and
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Instrumentals by Rusty's Riders

1016—"MARTINS and the COYS"

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Instrumentals by Lank's Square Beats

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1019—"DAVY CROCKETT"

"SQUARE BEAT HOEDOWN"

1020—"MR. BANJO"

"SURPRISE!"

Bob Van Antwerp calling

with Rusty's Riders supplying the music

716—"MARTINS and the COYS"

"SAILING DOWN OLD GREEN RIVER"

718—"GO ALONG MULE"

"SAN LEANDRO RAMBLER"

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713—"MOBILE"

"HOEDOWN BOOGIE"

719—"DAVY CROCKETT"

"SQUARE BEAT HOEDOWN"

720—"MR. BANJO"/"SURPRISE!"

Write to us regarding Bob Van Antwerp's Tour

MARLINDA RECORDS 618 South Glenwood Place, Burbank, California

Special Notice of Interest to Subscribers

"Doggone it! We've forgotten to renew our subscription!"

Letters and comments from so many of our Sets in Order family indicate that something is needed to "streamline" the current renewal procedure.

"... We keep intending to send in our check but it's so easy to let it slip by -. Now we've missed several issues. Can't you help?"

We've been checking with folks who know quite a bit about this sort of thing and we've come up with an idea.

In the first place—we judge from your comments that you count on the arrival of each issue with its dances and news as a regular event in your Square Dancing life. You would be quite upset if your membership in your favorite Square Dance Club were cancelled each year and you had to rejoin. Just so with the magazine.

Instead of making a concerted drive to get you as a new subscriber each time twelve is-

sues go by, we're going to figure that once you're a subscriber you wish to continue and expect us to send the magazine even if you're a little late in getting your "dues" to us.

Instead of sending a cancellation notice and a plea for renewal, we'll send out a regular bill—window envelope and all—with a statement—a stamped return envelope and all the information we need on one simple form. Simple? You bet!

The idea is to make this easier on everyone. If you aren't able to continue the subscription just let us know and we'll withdraw your membership. And, we won't stop your subscription the first issue your paid twelve months run out—we'll just figure you're like a lot of us along about the 1st of the month and we'll see that your copies keep right on arriving—at least for a couple of issues.

With Best Wishes for Your Happy Dancing,

The Sets in Order Crew
Bob Osgood, Publisher



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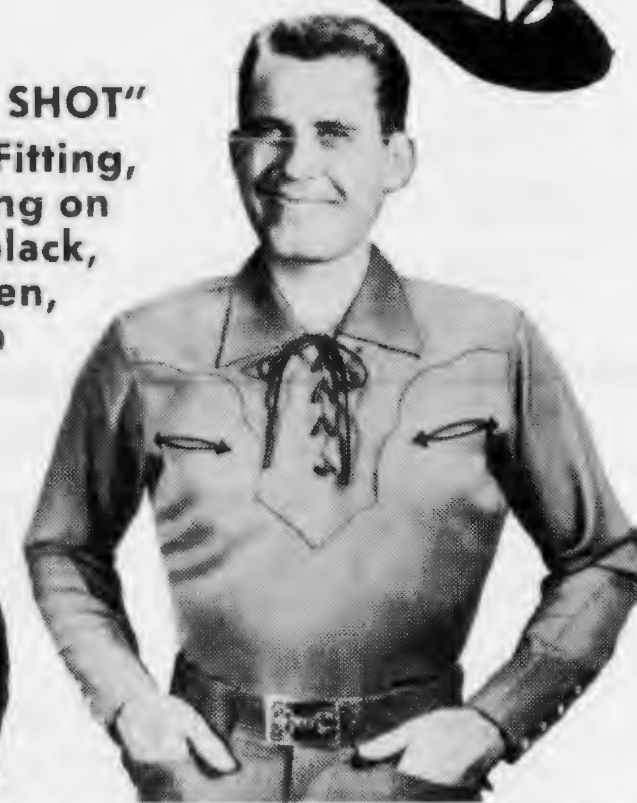
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Music by The Cottonpickin' 5
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Singing Calls by Johnny Schultz
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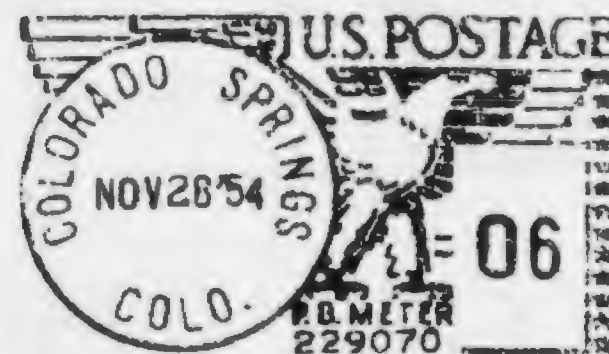
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INVITATION TO TRAVELING DANCERS

Ann Walker, Secretary of the Reel Squares in Everett, Washington, asks us to pass on an invitation to vacationing square dancers visiting the Washington area. The Reel Squares are an intermediate group meeting 1st and 3rd Mondays, meaning August 1, 15, and 29, and September 19. They dance at Slim and Ruth's Square Dance Hall on Highway 99 between Seattle and Everett—Aurora Ave. and North 239th. Heber Shoemaker calls; the time is 8.

**DON'T
WALK.
Dance!**



ENVELOPE ADMONITION

On the envelopes used by Dr. Lloyd "Pappy" Shaw, appears the phrase as shown above, "Don't walk—Dance!" typical of Pappy's square dance philosophy.

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CALENDAR OF SQUARE DANCING EVENTS

- Aug. 4—Annual Seafair Square Dance
Civic Audit., Seattle, Wash.
- Aug. 12-13—7th Ann. Northern Ariz. Festival
H.S. Mem. Gym, Flagstaff, Ariz.
- Aug. 13—Southern Distr. Okla. Summer Dance
Civic Audit., Ardmore, Okla.
- Aug. 13—Stanislaus Co. Fair Dance
Modesto, Calif.
- Aug. 13—Ill. State Fair Street Festival
Springfield, Ill.
- Aug. 18-20—2nd Ann. B.C. Jamboree
Penticton, B. C., Canada.
- Aug. 27—3rd Ann. Calico Ball
War Mem. Bldg., Trenton, N. J.
- Aug. 27—Lewis & Clark Sesquicent. Jamb.
Armory, Astoria, Ore.
- Aug. 28—Square Dance Assn. of Wisc. Jamb
Madison, Wisc.
- Sept. 2-5—7th Ann. Workshop
Natl. Music Camp, Interlochen, Mich.
- Sept. 2-3—2nd Annual Oilcity Hoedown
Indust. Bldg., Fairgrounds, Casper, Wyo.
- Sept. 4—Calif. State Fair Roundup
Mem. Audit., Sacramento, Calif.
- Sept. 10-11—SDAW Callers' Workspree
Green Lake, Wisc.
- Sept. 14 and Sept. 17—Santa Clara Co. Fair
Square Dance, Fair Grounds, south of San
Jose, Calif.
- Sept. 17—Valley Association Dance
Raymondville, Texas
- Oct. 6-7-8—5th Fontana Swap Shop
Fontana, North Carolina
- Oct. 12—Gala Square Dance Festival
McBurney YMCA, 215 W. 23rd, N.Y.C.
- Oct. 13—Oildorado Days Square Dance
Taft, Calif.
- Oct. 22—North Central Dist. Okla. Festival
Ponca City, Okla.
- Oct. 22—Sedalia Semi-Annual Festival
Sedalia, Mo.
- Oct. 28-29—Northwest Square Dance Conv.
Armory, Seattle, Wash.
- Oct. 29—Tucson Council Open Dance
Mansfield Jr. H.S., Tucson, Ariz.
- Oct. 29—North Idaho Callers' Council Harvest
Hoedown, Mem. Audit., Wallace, Idaho.
- Nov. 5—Southern Distr. Okla. Fall Festival
Civic Audit., Ardmore, Okla.
- Nov. 5—6th International Festival
Intnatl. Amphitheatre, Chicago, Ill.
- Nov. 11-12—Atlanta Convention
Mechanics Hall, Boston, Mass.

DON'T TAKE A PILL—TAKE A PARTNER!

By Dot Sharp, Winnipeg, Manitoba, Canada
Are you weary, weak and nervous? Is your circulation poor?
Come and learn to Square Dance and stamp around the floor.
If you "dip and dive" and "do-si-do" as fast as you can think,
Your blood will fairly sizzle, and you'll feel in the pink!
Are you lonesome, shy, discouraged? Is your mind oppressed with care?
Come and join the others and let's make up a square.
You'll meet so many people, and you'll have so much fun
That you won't care for atom bombs—or if you car won't run.
Does your wife not understand you? Is hen-pecking your fate?
Drag her out to Square Dance before it is too late.
Now *you're* the boss, the leader, and if you still can't win
Just take the caller at his word and "kick her in the shin!"
Is your husband dull and dreary? Is he blind to all your charms?
Make him learn to round dance and he'll take you in his arms.
When in perfect harmony you drift around the floor,
To, "Beautiful Ohio," your romance is born once more.
Psychiatrists and doctors might as well get lost.
Square Dancing cures anything at practically no cost!

CALIFORNIA STATE FAIR ROUNDUP

Associated Square Dancers of Superior California will sponsor square dancing on Sunday, **September 4th**, during the California State Fair. Afternoon session from 2 to 5 — presenting Association callers and the evening session from 8:30 to 11:30 features **JIM YORK**, of Mill Valley, as caller. Donation \$1.50 per couple for both sessions. Place: Memorial Auditorium (**AIR COOLED**), 16th & K Streets, **Sacramento, California**. Out-of-Staters most welcome!

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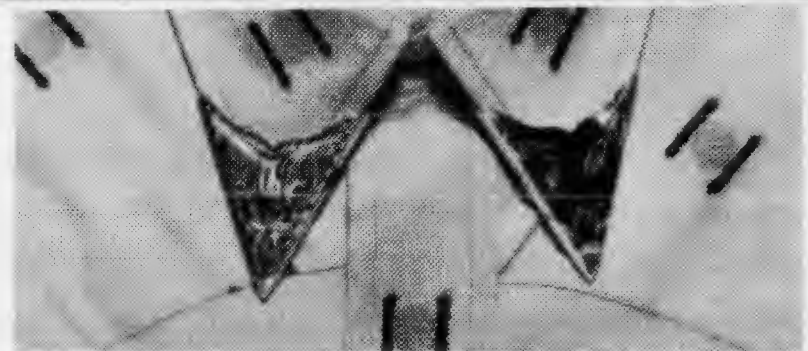
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ON "SET UP" SQUARES

A letter printed in our "From the Floor" section in the June Sets in Order set off explosions in various parts of the country, which make interesting reading. Subject of the letter was "set up" squares and the gentleman told his reasons in favor of this practice. Below are some of the more or less heated replies:

"I was plain disgusted with the letter . . . Why does he bother to go to public dances? He should take his fingers and stay home. His kind soon find they are not so welcome in square dancing. At least not in our group."
—Washington.

"In answer to a letter . . . about persons that want to know how to keep people from getting in the square they have planned on ahead of time—two couples can do it easily by merely each person standing alone in positions Nos. 1-2-3 and 4.

"Square dancing is different in different sections of the country, but all in all square dancing is for fun and entertainment. This is lost if you dance with the same couples or same caller only. Many times we have planned

dancing the next square with certain friends, but it is next to impossible. In our own case, though, we have more fun dancing with the first square we find that is short of dancers.

"We believe that square dancing is having fun dancing with square dancers and not just certain dancers . . ."

—Oregon.

"May I make the following suggestion to (the letter writer). If you do not intend to share the friendship and good fellowship of other square dancers, suppose you and your friends take your little 'pat' square to your own patio or rumpus room and stay there where no one will annoy you or cause you 'embarrassment.'

"We have observed at various times a few squares of folks like you who stay in their own little clique all evening instead of mixing around and meeting new acquaintances, as all real square dancers do, and never have I heard anything but the severest criticism at this kind of dancer. In our area we definitely try to discourage this sort of thing."

—Oregon.

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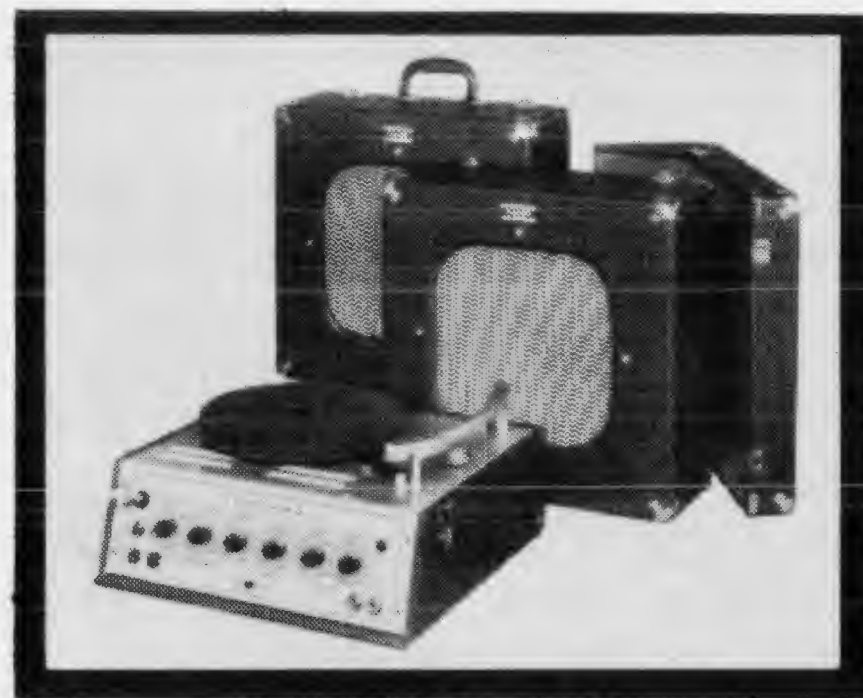
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HD 305 "THE GOLD RUSH IS OVER AND THE SQUARE DANCE IS ON". If you like "Smoke on the Water" you'll like this one.

HD 302 "WHEN PAYDAY ROLLS AROUND" is an exceptionally popular dance.

HD 306 "I GET SO LONELY"/"AIN'T SHE SWEET". These are both popular numbers. The figures are well timed and commands directional. The first is to the tune of "O Baby Mine" with a simple figure. The latter is one an experienced dancer will enjoy

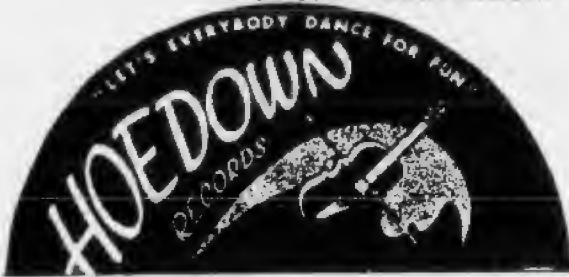
HD 307 "ALEXANDER'S RAGTIME BAND"/"DO YOU EVER THINK OF ME". Who wouldn't like to dance to "Alexander's Ragtime Band"? If you don't want to square, try the mixer written to the tune "Do You Ever Think of Me". It's a tune everyone enjoys — well timed and can be done with no "walk throughs" and was very popular at the National Convention.

HD 308 "OKLAHOMA CITY KITTY"/"PUT A LITTLE SWEETNIN' IN YOUR LOVE". The former was introduced at the Convention and well received. The latter is a simple dance everyone enjoys.

These are all obtainable with or without calls

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PLAN TO "REVIVE" CLUB MEMBERSHIPS

Whirlaways Square Dance Club of Racine, Wisconsin, thought up a scheme to re-interest "fallen away" square dancers—those who had at one time danced or been members of the club. They gave a Dance Reunion for all persons who had been taught by Henry Larson, a local caller-instructor, during the past several years. Dancers were invited to make up squares and come, or attend singly. Circle mixers, traditional square dances, and round dances—all of them simple, but fun, were fea-

tured, and the price was kept low to reach as many folks as possible. Postcards announcing the event went out to a large mailing list and importantly, *eight* phone numbers were given to call for tickets and information. Larson passes this idea on to other areas which might need such a concerted "shot in the arm."

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MOONBEAM WALTZ

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Record: "Moon Winks—Shaw 6-142.

Position: Facing, M's back to C.O.H.

Footwork: Opposite. Directions for M.

Measures

- 1-4** Wait 2 meas; **Balance Apart; Balance Together;**
With trailing hands joined, balance apart on L; balance together on R to assume closed dance pos with M slightly facing RLOD.

PART A

- 1-4** **Waltz; Waltz; Waltz; Twirl;**
Starting backward L, do CW $\frac{1}{2}$ turn waltzes progressing LOD, on 4th meas W makes rt face twirl under M's L arm stepping L R L, as M takes three steps R L R to end facing LOD in open pos with inside hands joined.
- 5-8** **Roll, 2, 3; 4, 5, 6; Step, Swing, Hold; Face, Touch, Hold;**
Turning away from each other and progressing LOD do one waltz turn in six steps (M turning left, W turning right). Step fwd L to face LOD and swing R forward. Step back on R to face partner and touch L by instep of R to assume closed dance pos with M on inside slightly facing RLOD.
- 9-16** Repeat meas 1-8 ending in closed pos with M's back to center.

PART B

- 17-20** **Back, Hold, Close; Back, Touch, Hold; Forward, Hold, Close, Forward, Touch, Hold;**
In canter rhythm step bkwd on L and close R, then step bkwd on L, and touch R alongside L instep. Step fwd R twds wall and close with L, step forward on R and touch L.
- 21-24** **Twinkle, 2, 3; Twinkle, 2, 3; Balance; Balance;**
Facing wall, M crosses L over R, step side R and close L beside R. Cross R over L, step side L and close R beside L. Balance back on L making $\frac{1}{4}$ rt CW turn to face RLOD. Balance fwd on R making another $\frac{1}{4}$ rt CW turn to face C.O.H.
- 25-28** Repeat meas 17-20.
- 29-32** **Twinkle, 2, 3; Twinkle, 2, 3; Twirl; Twirl;**
Repeat meas 21 and 22 then as W does two R face twirls in place M takes 3 steps followed by a step touch to maneuver self into pos to repeat dance. Repeat entire dance for a total of three times, ending with a curtsy.

The tempo of this record should be accelerated slightly.



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